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HONOR TO PROFESSOR KNAPP¹

On 19 December, 1933, in Philosophy Hall, a group of scholars, most of whom had attained the Ph.D. degree in classical studies at Columbia under the direction of Professor Charles Knapp '87, presented to the University a portrait of him, recently painted by Ernest Fiene. In opening the meeting assembled for the occasion, Miss Winnifred Brown² spoke particularly of Mr. Fiene, whom Matisse had characterized as "the most representative artist in America." Dr. Moses Hadas, of the Department of Greek and Latin, representing the donors, spoke in part as follows:

We are all conscious of our indebtedness to Professor Knapp, not only for actual instruction in the subject matter of Classical Philology, but also, and in a greater degree, for a lofty conception of the aims and ideals of the scholar, and of the obligations of teacher to pupil. We are appreciative, further, of the salutary effect Professor Knapp has exercised upon the course of classical studies in this country by the high standards maintained in the columns of *THE CLASSICAL WEEKLY*, which periodical has in a peculiar sense become Professor Knapp's personal organ for the dissemination of sound doctrine. His intolerance of the careless, the inaccurate, the unworthy, and his unswerving devotion to a rigorous ideal have been a great force for justifying the claims of the classical discipline.

We have seized upon the opportunity offered by the occasion of Professor Knapp's fiftieth year of connection with Columbia University to make an offering of his portrait to the University, as a mark of homage to Professor Knapp, and so that future generations of classical students may have a representation of his physical presence before them. We leave the disposition of the portrait in the hands of the authorities of the University; it is our hope that it will be placed where it may be seen in particular by students of Greek and Latin.

President Butler then responded:

This is one of the pleasures which come from time to time in our academic year when we are able to dwell for a moment or two on personality, on academic service and on academic idealism, and reflect upon their significance to us all.

It is a very great pleasure to accept, on behalf of the Trustees and the University, this portrait of Professor Knapp. He has spent a reasonably long number of years at Columbia and no member of our University family has been more devoted to his field of scholarship or more constant in the pursuit of his ideals or more untiring in his personal efforts and labors. He

works in a field which is not as dominating as it once was, and for that reason it demands and should receive a stronger measure of academic support than ever before because, were it to be sensibly weakened, or to disappear from our academic life and history, there would be an intellectual and moral impairment which could hardly be described in words.

We have, at Columbia, a most distinguished classical tradition, one of which we do not make enough, perhaps. It is now about eighty years or more since Charles Anthon began his very remarkable career as teacher and as textbook maker. Professor Anthon was criticized, sharply criticized, on the very extraordinary ground that he made the study of Greek and Latin too easy. It was supposed to be formidable, to be so deep as to be practically incomprehensible. When Dr. Anthon in his elaborate translation of specific passages and by his elucidation of classical literature made it interesting and attractive to read the great Greek and Latin authors he was performing a very remarkable service. He directed the academic life of Columbia College for the greater part of a generation.

After Dr. Anthon there came Henry Drisler, one of his students, a profound academic scholar of a very different type. He collaborated with Liddell and Scott of Oxford in the seventh edition of their *Lexicon* by contributing to it the proper names with the appropriate explanatory material. Those of us who studied under Dr. Drisler know what a meticulous teacher he was, so meticulous that frequently we found it difficult to get the full content of what he wanted us to know.

* There was Augustus Chapman Merriam, Dr. Drisler's junior, a most brilliant scholar and inspiring teacher. He died all too soon while the Director of the American School of Classical Studies at Athens.

There was Harry Thurston Peck, almost a contemporary of Dr. Knapp. There never was a more skillful teacher. By the use of quotations from more modern works he illustrated to his students what he was trying to teach through the Latin authors who were on his program of studies.

We have had one after another of these distinguished men and now a group of them, of which Dr. Knapp is an outstanding member.⁴ I suppose very few men who are not versed in the Classics have any conception of what Professor Lodge has done in his *Lexikon Plantinum*, or what Professor Knapp has done, not only in

Professor Knapp's direction, written dissertations and had attained, in Classics, at Columbia University, the degree of Doctor of Philosophy, and two other persons, friends of Professor Knapp (one of these had been his student).—Moses Hadas.

¹It is worth while here to give some details of Professor Charles Knapp's career at Columbia University. He was an undergraduate student in 1883-1887. In those days there were, in each of the first three years of the course, a prize in Greek and a prize in Latin (\$100 each), for which examinations were held annually in May, at the time of the final examinations of the academic year. Mr. Knapp won all six prizes available during his Freshman, Sophomore, and Junior years. At graduation the Prize Fellowship in Latin was bestowed upon him. This Fellowship he held for the regular term (three years). In 1888 he received the degree of M. A., in 1890 the degree of Ph.D. (he was then less than twenty-two years of age). In 1890-1891 he was Tutorial Fellow in Latin. In 1891 he became a member of the teaching staff of Barnard College; he has been at Barnard College ever since. In 1902 he became Adjunct Professor of Classical Philology. In 1906, after the death of Mortimer Lamson Earle, he became Professor of Classical Philology. From that time to the present day the work in Classics at Barnard has been under his care. For a dozen years or more his title has been Professor of Greek and Latin on the Barnard Foundation, Columbia University.

In October, 1929, at a Convocation held to commemorate the one hundred and seventy-fifth anniversary of the founding of Columbia University, his Alma Mater conferred upon him the honorary degree of Doctor of Letters.—Moses Hadas.

¹What is printed above, under the caption Honor to Professor Knapp, appeared in Columbia University Quarterly 26.86-89 (March, 1934).—Moses Hadas.

²The gathering was under the auspices of the Women's Graduate Club of Columbia University. Miss Winnifred Brown, President of the Club, presided. Her introductory remarks were, in full, as follows: "The unveiling of the portrait of Professor Charles Knapp is a noteworthy occasion in the history of the Women's Graduate Club. Henri Matisse, the noted French painter, has said that Ernest Fiene is America's most representative artist. It is, therefore, fitting that he should paint one of the most representative scholars of our University. It is my privilege to present to you Dr. Hadas of the Classical Department, who will present the portrait to President Butler".—Moses Hadas.

³The donors included most of the thirteen persons who had, under

his personal teaching and writing but in his CLASSICAL WEEKLY, in setting a standard for presenting us, year in and year out, with inspiring interpretations and in preserving the tradition of classical studies of which we are so proud. He has had, as you have just observed, a half century of teaching in Columbia. I hope he may have another half century. I see no reason why, in looking at him, that that should not be a just expectation. If he does, we may count on his going forward with the same zest, scholarship and determination which he did in the half century which lies behind him.

This portrait is accepted by us all with keen appreciation and we shall take pains to see that it is hung where it will be seen by the devoted students of the Classics for this and future generations to honor. To the donors I offer our deep appreciation. To you, Professor Knapp, I offer my congratulations on the esteem and grateful appreciation in which you are held by this University.

Professor Knapp, then called upon, voiced his thanks for the high honor which had been paid him:

I have no words with which to express, in any adequate fashion, the feelings that are mine at this moment. I am happy and proud. I am also profoundly grateful to Dr. Hadas and his associates, to the President of the University and to my Alma Mater, for whom he has spoken, and to the others who have taken the trouble to be present at these ceremonies.

The success of a teacher depends in very large part on what is thought of him by his students—upon their feeling for him as their appointed guide and upon their feeling for him as a man. It was good, very good, to know that I had won the approval of the group of serious students whom I had been privileged to help on their way to what, on Commencement Day, the President of the University describes as the highest academic honor that can be won in course.

To you, Dr. Hadas, and to those who are associated with you I offer in specific terms my thanks. No part of my work at Columbia has given me more solid satisfaction than my work with the Latin Seminar and with the students who have written their dissertations under my direction. To have helped these students begin their careers rightly, to have had the chance to instill in them ideals of scholarship and to make them feel that as students they must ever strive toward the truth—truth of knowledge and truth in the presentation of knowledge won—has been a great privilege and a great delight.

Mr. President, you have spoken gracious words to me in your own behalf, and in behalf of Alma Mater, yours and mine. For these I thank you *ab imo pectore*. It has been a high privilege and a great honor to be associated with you, for lo these many years, if only in a small way, in the service of our Alma Mater. When I entered Columbia in 1883, you had been out of college just one year and you had completed one year of your Prize Fellowship in Philosophy. I cannot refrain from mentioning two things here. I do not suppose that you recall the fact, but I was once in a class in philosophy conducted by you. Sometime between your return from Europe in 1885 and my graduation in 1887 you gave an extra class in philosophy—a class without credit! We read some of the works of Bishop Berkeley, with exposition by you. The other matter will be of special interest to students of the classics. We were both contributors to the volume brought out in 1894 in honor of Henry Drisler, to commemorate the fiftieth year of his official connection with Columbia. I wrote on "Archaism in Aulus Gellius," you wrote a paper entitled "Anaximander on the Prolongation of Infancy in Man: A Note on the History of the Theory of Evolution." I have watched with the pride every Columbia man and every Columbia woman feels in it your marvelous career in the upbuilding of this University. As I listened to your kind words about myself, I thought of one of those sayings that the ancient Romans knew so

well how to write, brief, pregnant with meaning. Naevius, in one of his tragedies, makes a character say, *Lactus sum laudari me abs te, pater, a viro laudato*. This verse I venture to use here in modified form, *Laetissimus sum laudari me abs te, praeses, viro non modo laudato, sed etiam laudatissimo*.

Finally, I say a word to those others who are here—men and women not represented in the group for whom Dr. Hadas spoke, or in the teaching staff of Columbia University. Many of you in this last group have been my students, in undergraduate or in graduate courses. To some of you I have spoken again and again for more than a quarter of a century through the columns of THE CLASSICAL WEEKLY. I trust I may take your presence here today as evidence that you have to some extent at least approved my work as teacher and as editor.

I end as I began, by voicing my thanks to you all, to Dr. Hadas and his associates, to the President of the University and to the University for which he spoke, and to the others in the audience. Your kindness heartens me and strengthens me, and leads me to dedicate myself anew to the service of the University, of sound education in general, and, in particular, of that finest and soundest of all forms of sound education, the study and the teaching of the classics, the Classics of Classics, the Classics of ancient Greece and ancient Rome.

Addenda

To the record quoted above from Columbia University Quarterly I add two things.

Dr. Virginia C. Gildersleeve, Dean of Barnard College, was unable to be present at the ceremonies on December 19. Imperative College duties required her presence elsewhere.

Miss Gildersleeve sent the following letter, to be read at the ceremonies:

I greatly regret my inability to be present on the occasion of the presentation of Professor Knapp's portrait, for Professor Knapp was the first member of the staff of this University to teach me. Many years ago, before I entered Barnard, he introduced me to Homer, and ever since then we have been in close association, as teacher and student, and as colleagues. I am very glad indeed that his portrait is to hang in the University, to commemorate his great services as scholar, teacher and loyal son of Columbia.

The Reverend Francis P. Donnelly, S. J., of Fordham University, New York, New York, finding himself unable to be present on December 19, wrote the following verses, as expressive of his interest in the ceremonies:

DEPICTUS ADHUC LOQUITUR

Ut muta amici saxa remurmurant
cari loquelam vi procul aetheris,
pictura doctrinas magistri
ingeminat memores per annos.

Maiore vivax pictus amantium
arte in beatis pectoribus diu
iam noster hic magnus coronam
et tenet et Carolus tenebit.

IN HIS PORTRAIT HE STILL SPEAKS

As from the silent rocks the voice of friend
Comes echoing far upon the pulsing air,
So in his likeness until time shall end
We hear the Master's lessons echoed there.

But finer art has painted him to life
Upon the enriched hearts of all his own,
Where we have crowned with grateful memories rife
Our Charles the Great upon a lasting throne.

COLUMBIA UNIVERSITY

MOSES HADAS

PROFESSOR ISAAC FLAGG ON THE READING OF LATIN¹

Learners of Latin, so far as reading is concerned, must deal with their first author precisely as they will have to deal with later ones. The chapters of a book must be read and re-read, aloud and carefully, before they can be analyzed or translated. If the natural order of approach may ever be safely disregarded, the advanced student can more safely allow himself to disregard it than the beginner. Supposing Nepos to be the first Latin author taken up by a class after acquiring from a preliminary manual some familiarity with the fundamental principles of the grammar, and the simpler combinations of word and phrase, to allow such a class to puzzle out and patch together the author's meaning by slow analysis through an English medium before repeatedly exercising them in rapid rhythmical reading of the Latin text in large masses, with a view to the combined effects upon the ear and mind, is a perverse and most unprofitable mode of procedure. It should be accounted as an axiom, that what an author has written must be read first and translated afterward, if translated at all, especially in the early, formative stages of the student's career.²

¹In April and May, 1930 I reprinted in THE CLASSICAL WEEKLY two papers by Professor Gonzalez Lodge: *Imagination in the Study of the Classics* (23.177-183; April 28, 1930), and *The Literary Interpretation of Caesar* (23.185-190, 193-195; May 5, 12, 1930). My reasons for reprinting these papers I set forth in THE CLASSICAL WEEKLY 23.177. In THE CLASSICAL WEEKLY 24.185-190, 193-197 (May 11, 18, 1931) I reprinted a paper, by Professor Emily H. Dutton, entitled *Reflections on Rereading Vergil*. The reasons for reprinting this paper I set forth in THE CLASSICAL WEEKLY 24.185, note 1.

I reprint in this issue something which, ever since I first read it, has always seemed to me of outstanding importance as a contribution to the study and the teaching of Latin. I pause here to remark that I never, in my own thought, discover the *teaching* of Latin from the *study* of Latin. On this general theme I had something to say in the course of a paper I published in The Classical Journal 24.643-658, with the title *Teachers of the Classics and Education in the United States: The Past—The Future* (see especially pages 649-657).

In 1895, Isaac Flagg, then Professor of Classics at the University of California, published a small book entitled *The Lives of Cornelius Nepos, Edited With Notes and an Introduction to the Rapid Reading of Latin and the Art of Translation* (Pp. xvii, 161). This book was published by the firm then known as Leach, Shewell, and Sanborn, now known as Benj. H. Sanborn & Co. (Chicago, New York, and Boston). The notes in this volume, set at the bottoms of the pages, are very brief. The Introduction (iii-xviii) is the valuable part of the volume. On page iii Professor Flagg wrote very briefly of certain characteristics of Nepos's work. The rest of the Introduction (v-xviii) is reproduced here, by permission of the publishers.

That Professor Flagg was interested in Nepos is shown by the very fact that he presents in this volume an edition of all the *Lives*. On page iii, note 1 he wrote as follows:

"The Latin Conference of the 'Committee of Ten' has recommended that 'a portion of the *Lives* of Cornelius Nepos should be substituted for a part or the whole of Caesar's *Gallie War*' in the preparatory course. The recommendation will help to restore to its rightful place a book which has been strangely excluded of late from American schools. Thirty-five years ago, at Andover Phillips Academy for example, a good part of Nepos used to be read, also Sallust's *Catiline*, but no Caesar. All three authors deserve a place in the preparatory course, but Nepos is the one that ought always to be read in full, while of Caesar a single book is certainly enough. The very merit of the *Commentaries* constitutes their inappropriateness as a beginner's book. The Dictator himself, *homo humanissimus*, would have been sorely puzzled could he have foreseen the importance that his campaign-notes were to assume in the education of youth. The *Lives*, on the other hand, with their varied and instructive subject-matter, are full of human interest, while offering a *minimum* of difficulty in the language."

That Professor Flagg really believed that Nepos offers "a *minimum* of difficulty in the language" is proved by the fewness and the brevity of his notes.—The italics here are mine. C. K. >

²By rapid reading we mean *reading*, as distinguished from the common practice of translating Latin books without reading them. So the phrase 'reading at sight' has come to be used in a peculiar way, in the warfare that is being waged against the same preposterous habit. With translation at sight, in the proper sense of examination upon passages previously unseen, *ad aperituram libri*, we are not concerned in this Introduction. Rapid reading of Latin—neither more nor less rapid than is suited to the passage in hand,—*untranslated* reading, so far from being an unstudied performance,

It is well to print the text of Latin books intended for young readers in such a way as to facilitate to the utmost a correct and intelligent recitation of it. For the sake of an exact pronunciation of the words, the quantitative value of all the syllables can be made clear by marking every vowel that is naturally long. The mind will thus not be diverted from the sense of what is read by an effort to remember the right pronunciation of words that are comparatively unfamiliar.³ A guide to the proper delivery of the thought will be looked for in the punctuation. This ought to be such as to assist the reader in reproducing the sense through the sound nearly as the author himself might have wished to hear it reproduced. Although ancient and modern writing are naturally to be punctuated for the most part in the same way, yet in Latin the strong tendency to periodic structure, and the important mutual relations of arrangement and emphasis, give rise to some peculiarities of pointing. Antithetical or balanced groups need to be marked off by distinct pauses, when so arranged as to hold the mind of the hearer in suspense to the end of the series. This is true, not of clauses only, but also of single words and phrases, with their various degrees of weight and significance. The Roman writer, as a rule, emphasized an idea by giving it a foremost place; its emphasis and prominent position were often to be determined largely by the pause preceding it. In many respects, however, the classical Latin needs less frequent marking to guide the eye and ear than most modern writing needs. Its elaborate system of inflected forms is helpful in this regard; its rhythmical qualities are superior, and the ancient writer was carefully attentive to the artistic combination of the effects of sense and sound. In a good Latin author much of the rhythmical grouping cannot fail to be instinctively seized by the practised and interested reader. Too frequent punctuation would tend to break the easy rapid flow of the discourse and diminish its power. The comma is needed not to indicate necessary relations of grammar or of logic, but chiefly as a guide to the proper distribution of emphasis, and to mark rhetorical symmetry and perspective.⁴

The Latin occasionally demands a pause that might fail to be rightly placed by one unfamiliar with the

calls for study of the most genuine and thoughtful character. But the first stage of that study, as well as its final issue, consists in the reading itself. Before doing anything else the class in Nepos should learn to read aloud, by the page and paragraph, 'with right accent and grace,' day after day, with a great deal of re-reading,—after the model set by the teacher reading aloud to them from time to time still larger portions of the text, whole *Lives*, with spirit and precision.

Beginners of Latin nowadays are fortunate in using books so printed as to enable them to learn the vowel quantities in a natural way. We are led to fear, however, that here, as elsewhere, theory is often allowed to take the place of practice. If an exact quantitative pronunciation of words were insisted upon from the very beginning, right reading would soon become a second nature. No learner thus trained would find the least difficulty in reciting Latin verses as they should be recited, that is by ear, without thought of the metrical scheme. After once learning an exact pronunciation the reader will no longer need the printed marks. It would be well, however, if the ablative ending *a* were indicated in all prose writing <by the m-cron>, and if such forms as *perveni* <present> and *pervenit* <perfect> were regularly distinguished. A Roman speaker could make himself intelligible only by carefully observing such distinctions, and why should that which the hearer needed be denied to the reader?

³A 'member' of discourse, the Greek *κῶλον*, is thus defined by the Auctor ad Herennium, IV.19, 26: *membrum appellatur res breviter absoluta, sine totius sententiae demonstratione*. Its rhythmical character is indicated in the definition given by Quintilian, IX.4, 123: *membrum est sensus numeris conclusus, sed a toto corpore*

idiom⁶⁸. *Hac re audita barbarus* |⁶⁹ *nihil doli subesse credens* | *postridie alienissimo sibi loco . . . conflixit*. (II. 4.) The division after *barbarus* is not only suggested by the cadence and the symmetry of the *cola*, but is required by the emphasis upon *nihil*. On the other hand, the context of the passage quoted shows that *barbarus* does not need to be emphasized. That the first *colon*, as indicated above, forms by itself a collocation perfectly natural to the Roman ear is shown by such sentences as the following. *Huius Pausanias voluntate cognita* | *in suspicionem cecidit Lacedaemoniorum*. (IV. 2.) *Hoc aeger sumpto* | *sopitus diem obiit supremum*. (X. 2.) Here the writer might have said, *quem aeger cum sumpisset*; or in the first passage quoted, *quam cum audisset barbarus*. With the first passage compare also the following. *Illa igitur corona contentus Thrasybulus* | *neque amplius requisivit neque quemquam honore se antecessisse existimabat*. (VIII. 4.) The pause is demanded by the negative, while the cadence is harmonious and satisfying.

The punctuation may be different in different periods while the grammatical construction remains the same. The following sentence is naturally recited without deliberate pausing. *Erat . . . adeo veritatis diligens ut ne ioco quidem mentiretur*. (XV. 3.) But in the next example we must divide before *ut*, in order to bring clearly to view the antithetical relation subsisting between the two clauses that follow it. *Quem quidem sic omni disciplina militari erudit* | *ut quem ad modum quondam Fabiani milites Romae* | *sic Iphicratenses apud Graecos in summa laude fuerint*. (XI. 2.) A dependent clause, when placed before that to which it is subordinated, as is very often done in Latin, must always be distinctly marked off by pauses. But the same construction is sometimes to be read without division when instead of preceding it follows the main statement. Both effects are shown in the next passage. *Quare* | *si quid amice de Romanis cogitabis* | *non imprudenter feceris si me celaris*; *cum quidem bellum parabis* | *te ipsum frustraberis si non me in eo principem posueris*. (XXIII. 2.)

The construction of the ablative absolute is sometimes clearly intended by the writer to be thrown into bold relief as the concise equivalent of a clause. Often, however, this characteristic Latin idiom is seen to be too closely inwrought into the fabric of the sentence to admit of pausing. The following passage will serve to illustrate both forms. *Hac pugna pugnata* | *Romam profectus nullo resistente* | *in propinquis urbi montibus moratus est*. (XXIII. 5.) A very noteworthy form of the absolute construction is when a relative clause forms the subject of the participle. *Namque* | *undique qui Atheniensium rebus studuissent eiectis* | *decem delegerat in unaquaque civitate, etc.* (VI. 1.) Sentences

⁶⁸*abruptus et per se nihil efficiens*. Not by any means all of the groups which the ancients would have counted as *cola* need to be indicated by punctuation. On the other hand, some of our pointing would probably have seemed strange to them; for example the comma before and after vocatives, and in many cases of apposition. A comma should never be so placed as to suggest a pause that is positively wrong, thus disturbing the mind as well as offending the ear, if not totally disregarded.

⁶⁹In presenting in this reprint the quotations from Nepos given by Professor Flagg I omit the macrons. C. K.

⁷⁰In the later editions of this work the perpendicular lines were replaced by commas. C. K.

of this character are never intelligibly punctuated in the editions.

The style of Nepos is well suited for early practice in rapid reading. There is a prevailing clearness and simplicity of the thought, with sufficient perspicuity, and in the main a straightforward manner; and yet the structure is essentially periodic. Long and complicated periods are comparatively infrequent, and considerable skill is shown in avoiding a monotonous effect by the alternation of longer and shorter groups. The strain put upon the attention of the reader is thus less severe in Nepos than in some more elaborate writers of the same class, while he is free from the other sort of difficulty often found in the epigrammatic terseness that accompanied the reaction against the Ciceronian style. The brevity of Nepos, if sometimes a trifle barren, is never obscure nor affected. The following selection from the Life of Epaminondas is a good specimen of the author's way of handling the larger rhetorical masses. (XV. 6.)

*Idem cum in conventum venisset Arcadum*⁷⁰ *petens ut societatem cum Thebanis et Argivis facerent contraque Callistratus Atheniensium legatus qui eloquentia omnes eo praestabat tempore postularet ut potius amicitiam sequerentur Atticorum et in oratione sua multa invectus esset in Thebanos et Argivos*
in eisque hoc posuisset
animum advertere debere Arcades quales utraque civitas cives procreasset
ex quibus de ceteris possent iudicare
Argivos enim fuisse Orestem et Alcmaeonem matricidas Thebis Oedipum natum
qui cum patrem suum interfecisset ex matre liberos procreasset
huic in respondendo Epaminondas
cum de ceteris perorasset
postquam ad illa duo opprobria pervenit
admirari se dixit stultitiam rhetoris Attici
qui non animadverterit
innocentes illos natos domi
scelere admissio cum patria essent expulsi
receptos esse ab Atheniensibus.

Untranslated reading of Latin, while training the ear and mind to the ancient idiom as they can be trained in no other way short of actual conversation, enables a student to acquire rapidly, through a purely natural effort, much that is obscured or lost or rendered repulsive by the usual methods of premature analysis. To require the young learner to be constantly engaged in the effort to translate, and to catechize him continually upon the grammatical principles underlying what he has to interpret, is to divert his attention in a fatal manner from that upon which the mind is naturally led to dwell in reading to matters that properly belong to the sphere of sub-conscious mental action. In reading a book there is a certain amount of conscious energy available, for the time being, and in the nature of things such energy cannot be steadily divided without serious waste of power and loss of perception. The wrong done by extended, unrelieved analytical study is two fold: it prevents the learner from seeing and feeling whole effects as such; and it destroys his relish for accessory parts and involved principles by presenting

⁷⁰In Mr. Flagg's book these quotations are given in Italics throughout. C. K.

them in a false light, as if they possessed intrinsic value as ends in themselves. The careful reading and re-reading of page after page of sonorous Latin, free from the wearisome interruption of parsing and translation-work, not only brings the student daily face to face with the author and his manner, but arouses a genuine, spontaneous spirit of scholarly inquiry into that which lies beneath. Pupils who are given to understand that their first duty is to *read* intelligently will reward their teachers by developing a wholesome interest in the things about which they have to read as well as in the essential facts of the language itself. 'Many a boy has hated, and rightly hated, Homer and Horace the pedagogues and grammarians, who would have loved Homer and Horace the poets had he been allowed to make their acquaintance. . . . How many boys have not sympathized with Heine for hating the Romans because they invented Latin grammar? And yet they were quite right, for we begin the study of languages at the wrong end, at the end which Nature does not offer us, and are thoroughly tired of them before we arrive at them, if you will pardon the bull. But is that any reason for not studying them in the right way?' That is the best reason in the world for studying them in the right way, if they are to be studied at all, as Mr. Lowell meant to say; because we will not see our friends, the ancients, misrepresented and misunderstood.⁵

It is no paradox to affirm that the elements of the art of translation are not likely to be well learnt in our schools until the prevailing custom of translating everything is abandoned. When the fact comes to be generally recognized that the translating of Latin into English is rather an exercise in English than in Latin; that a knowledge of the Latin language is to be tested by the reading and writing of Latin and not by the reading and writing of English; and when, consequently, for the sake of a clear insight into the ancient tongue, the distorting effects of a constant obtrusion of the modern idiom shall be done away with, then, and not till then, will the beauty and usefulness of translation be rightly understood and appreciated. The mischief caused by the confusion of modern and ancient idioms is incalculable on both sides; but the harm done to English is more serious than the hindrance thus offered to progress in true classical learning; and experience leads us to believe that the average student of Latin in American schools receives an injury from the habit of translating which is permanent and irreparable. Translation may be successfully taught in any school, and good translation may be strictly enforced with all students, but only if its exercise is confined to very limited portions of the whole amount of Latin read. 'In the classical schools, teachers of Greek

and Latin may do much to help the cause of good English without going out of their way or of what should be their way. They may insist, for example, that every translated sentence, whether spoken or written, shall be a good English sentence at all points. . . . The truth is that the study of other languages than our own, whether ancient or modern, may be so pursued as to harm the cause of good English, or so pursued as to be of great service to it.'⁶

Short passages selected from those portions of a Latin author which have already become familiar through repeated reading and explanation may be assigned to learners for translation, to be presented either orally or in writing. It is evident that the thoughtful performance of such an exercise must be based upon careful study of the assigned passage in all its details; and when the translation thus prepared comes to be presented, it should not merely be criticised as an English version, but its rationale should be probed and tested by miscellaneous questions upon the facts and principles involved in the Latin original. The best kind of intensive study may be thus combined with practice in the art of translation. At present, the sort of study commonly given to Latin books is neither intensive nor extensive, but results in a hybrid process mischievously absorbing the time that ought to be divided between wide reading on the one hand and close investigation on the other. In consequence of attempting to translate everything nothing is translated well; and this, together with the pretence of analyzing more than it is possible to analyze with care, fosters unthinking superficiality and painfully limits the amount of Latin read. No student should be allowed to attempt more translating than his ability and the time at his disposal enable him to do thoroughly well. It is advisable to make the passages designated for minute study and elaborated translation in some degree continuous, so as to form together a connected whole. In Nepos, for example, the several chapters of one of the longer Lives might be apportioned from time to time for this purpose to the various members of a class; so that a good version of the one Life could be completed while all the Lives in the book were being read. Passages offering peculiar difficulties should be turned by the teacher, as models.

The final test of a good translation is when it contains nothing which could lead one to suspect that it is a translation and not an original composition. The purpose of all translation is to reproduce ideas with exactness and, when possible, to preserve the form and spirit in which they are expressed. To this end the rhetorical characteristics of the original style are highly important; the grammatical constructions, as such, are of no importance at all. Of style, however, only the larger and more salient features are capable of being even faintly preserved in a foreign idiom. For

⁵Beginners must be allowed to read a great deal of Latin, and hear a great deal read, which at first they cannot fully understand or follow. 'The only way to learn to do a thing is to do it,' as Professor Greenough remarks in connection with this subject: *Introduction to Quintus Curtius*, edited for Sight-Reading by Harold N. Fowler. Teachers should have confidence in the methods of nature and be willing to make due allowance for the effects of unconscious cerebration. It is a serious mistake to expect young learners to be able to explain everything that they can do. No teacher of preparatory Latin can afford to be unacquainted with Professor Hale's pamphlet, *The Art of Reading Latin*; but learners must not be troubled with the *science* that underlies the Art, any further than is found necessary in order to clear up difficulties otherwise insuperable.

⁶From an article by Professor A. S. Hill: *English in the Schools*, *Harper's Magazine*, June, 1885. It is true that if translation were rightly taught from the beginning it might be constantly applied, at least in the work of superior students, with comparatively little harm to their English. But, as we have seen, daily translating is to be avoided for the sake of free progress and true proficiency in the Latin itself; and practically, in most schools, with large classes in Latin, extended translation, even if desirable, could never be properly guarded.

this reason the best translation of any artistic literary performance, whether in prose or verse, must fail to satisfy a reader truly conversant with the original work. As well might one try to admire the reverse side of an embroidery, to borrow the simile of Cervantes. In some cases it is not worth while to imitate an author's idiosyncrasies in the least degree, especially when translating from an ancient into a modern tongue. Any attempt to reproduce the manner of a Thucydides, for example, could at the best only create amusement as an ingenious experiment or a *tour de force*. Nevertheless, the art of translation has its use and necessity; and, when properly treated, it can be made of the highest value in education. Although the translating of Latin into English or of English into Latin is attended with peculiar difficulties, by reason of the wide difference between the ancient and modern modes of expression, yet with proper care learners of ordinary ability may be taught even here to employ successfully the elements of the art.

The primal units in translation are the ideas represented by single words. "Words are the sole elements of all literary expression; upon their weight and color depend all possible literary effects." In view of the vast importance of word-study, it is fortunate that it can be profitably pursued in a foreign language independently of connected translation. Indeed, one of the great advantages of untranslated reading consists in the fact that it leaves room for that clear objective scrutiny of the individual word which is sure to be blurred and slighted under the habit of translating. The basal meaning of every word that occurs in reading must be known, and the special shade of signification which it gains from the context must be recognized, before the whole thought can be perfectly comprehended: to find the right English equivalent for a Latin word in a connected idiomatic translation of a given passage is quite another matter, and by no means necessary for clear insight in reading. It is encouraging and helpful to young learners to be enabled to perceive, as they often may, that the meaning of a word can be exactly apprehended in its Roman setting when no adequate translation of the passage containing it could be made. Indeed, the precise equivalent of a word in another language, wholly satisfactory when taken alone by itself, is sometimes quite inadmissible in rendering the combined thought of which that word is one of the elements. Thus, while words lie at the very beginning of the translator's art, to detect and seize their vague, elusive counterparts is the crown and consummation of his toil. "Translation," Rufus Choate is reported to have said, "should be pursued to bring to mind and to employ all the words you already own, and to tax and torment invention and discovery and the very deepest memory for additional, rich, and admirably expressive words."

In passing from words to phrases we enter the domain of idiom. Idiomatic structure gives the translator less difficulty in the end than is caused by words, since the ways of turning idioms, though not fixed and invariable, are comparatively definite and limited in number. To translate idioms perfectly one must be a master of

the languages concerned; but only genius achieves the perfect mastery of words. The ordinary learner of Latin, however, if warned at the outset that an idiomatic phrase must not be literally translated, can gradually be made familiar with the corresponding formulas in Latin and English, so as to employ those of most frequent occurrence with some facility and skill. In *scaenam prodire ac populo esse spectaculo*. "To come upon the stage and make a public exhibition of oneself." (*Praef.* 5.) It is one thing to know what the predicate dative means, and quite another thing to turn it in a given instance; but at any rate it must not be literally turned. *Cum tantis copiis quantas neque ante nec postea habuit quisquam*. "With a larger force than any man has possessed before or since." (II.2.) The difference of idiom here is distinct enough, and the beginner may be taught never to disregard it in translating. *Haec praecipienda videntur lectoribus, ne alienos mores ad suos referant*. "It seems well to warn my readers not to measure foreign customs by the standard of their own." (XV.1.) Here, the grammatical construction is untranslatable even into bad English. Would it were always thus evasive!

Skilful treatment of the sentence and the period in translation is a task calling for profound study and beset with various difficulties. An intricate Latin period, however perspicuous and tuneful in the reading, will often baffle the translator who aims to preserve even the most prominent features of the original style. We may successfully imitate the manner of a Latin author in writing Latin, or the manner of an English author, if we care to attempt such a thing, in writing English; but in rendering one of these languages into the other it is generally quite enough if we can reproduce the ideas with clearness, euphony, and precision. Young students should never be required to translate highly complex and elaborate passages of Latin. The learner can be taught to read with clear perception and with zest what he could not for a moment be expected to translate. How many bright-minded boys and girls in our schools are repelled, in weary disgust, from the pages of Cicero or Vergil by being forced to hear their duller classmates' mockery of English, as well as by their own futile efforts to translate passages of which few adept scholars could give more than a tolerable rendering! Yet what delight would not the music and clear imagery of those authors bring to the mind of such a boy or girl, were they not obscured and caricatured by the folly and delusion of the translation-habit! You can help and inspire your best pupils by revealing to them the im-

"Translation, when not confined to its proper sphere, becomes an agent of sophistry. What is called 'literal' translation is apparently felt to be a convenient device for usurping and combining the functions of grammatical interpretation and word-definition. As a test of grammatical principle, however, all translation, whether made to offend the vernacular idiom or not, is untrustworthy and misleading. In the matter of securing a true vocabulary, the habit of translating everything, *verbatim* or otherwise, is directly opposed to distinctness of view: instead of a series of well-defined images, which untranslated reading would leave unobscured, there is the effect of blur and distortion. Finally, as regards the order of thought, to translate means mostly to destroy. As commonly practised, the translation of Latin into English not only enables both teacher and pupil to save themselves the trouble of seeing and thinking clearly, but prevents them from seeing clearly if they will. At the best, translation is but a superficial test of knowledge, as far as concerns the language *from* which the translating is done.

possibility and the needlessness of unlimited translation. Every teacher is in duty bound to save his pupils as far as he can from the vexation and discouragement that attend all impracticable endeavor.

Not merely negative instruction, however, but some positive skill can be imparted to beginners in the translation of periods, if the approach is made gradual and the tasks are limited in extent. Passages of considerable intricacy may in the course of time, after a number of models have been presented by the teacher, be assigned for written translation, to be broken and recast as clear English seems to require. *Namque huic Miltiadi, qui Athenas totamque Graeciam liberarat, talis honos tributus est, in porticu quae Poecile vocatur cum pugna depingeretur Marathonica, ut in decem praetorum numero prima eius imago poneretur, isque hortaretur milites proeliumque committeret.* 'This man Miltiades, who had saved Athens and all Greece beside, received the following reward. When the battle of Marathon came to be the subject of a picture in the "Painted Stoa," the foremost place among the ten generals was given to the figure of Miltiades, in the act of encouraging his men at the moment of joining battle.' (I.6.) In translating a passage of this nature many of the individual words and most of the grammatical constructions must be disregarded. But the order of arrangement, the natural and effective sequence of ideas, can be to some extent preserved.

The translating of English into Latin is naturally more difficult than the translating of Latin into English, and should be approached with still greater caution and deliberation. While the ability to write Latin is the one trustworthy test of a working knowledge of that language, and while the mastery of forms, syntax, and idiom is best acquired through constant practice in writing, yet such practice in the form of *translation* is the last and highest stage of the exercise, and beyond its simplest elements neither possible nor desirable for the ordinary learner. Here, as almost everywhere in modern school discipline, theory has ruinously encroached upon practice, and would-be science crowds out art. The best part of our knowledge of any language, ancient or modern, the useful body and substance of our whole linguistic outfit, consists of fine details empirically acquired. Yet the merits of a sincere and patient empiricism seem to be nowhere fairly recognized. In the ancient languages, at any rate, the truest kind of study, grounded upon diligent practical exercise and tending, through observation and memory, to the gradual assimilation of a multitude of concrete facts accepted as such without rationalizing effort, rarely finds due opportunity or encouragement. Whole pages of Latin should be written by beginners, with a great deal of help and repetition, severe criticism of errors, and very little discussion of rules. From accurate copying, with the occasional writing out from memory of passages that have been learned by heart, the pupil may advance to the writing of Latin at hearing, dictated by the teacher, at first from a familiar book, and later from some easy text previously unseen. Frequent and extended practice of this sort, until current forms and the ordinary constructions have

become thoroughly familiar to the writing hand and mind, should precede anything of the nature of composition or translation.

All good writing is largely an imitative process; and this truth has of late been happily recognized in some manuals of Latin composition. As a first step toward translating English into Latin the method of retranslation is the safest and most practicable that can be devised, since it affords no suggestion or excuse for literal, unidiomatic rendering. The next stage beyond retranslation pure and simple ought to consist in turning good English that has been made up by variation and recombination of the elements of some version from a familiar Latin original. Here, care must be taken that the student adapt his performance strictly to the Latin model before him, depending upon the English copy only for the bare ideas. The translation of original English into Latin has no place in the preparatory school nor in the prescribed work of a college. In both school and college the ability to write Latin should be made the final test of proficiency in determining any rewards or honors of scholarship. When not vitiated by accompanying questions the test of writing is thoroughgoing and infallible.

It has been possible to do no more within the limits of this Introduction than to trace the outlines of the subjects treated, while offering a few suggestions for the relief and elevation of the early teaching of Latin. We can hold but one opinion as to the true aim of such teaching; and we maintain, further, that its aim must be conceived as single and undivided. Common sense demands that a language should be studied in the first instance solely for the purpose of making use of it—the first indispensable step to all true learning, whether the goal of erudition or only that of culture mark the end. The semblance and conceit of knowledge without its substance or its power is an unhappier thing than ignorance; and the time spent upon any study of the classical languages that does not promptly enable the student to understand and enjoy the classics is worse than wasted. In a certain confusion of the aims and methods of culture with those of erudition, and in excessive protection, well calculated to breed uncertainty of purpose, we find the chief causes of that misunderstanding and obloquy with which a noble discipline has long contended.

THE ELECTIVE SYSTEM IN ROMAN EDUCATION

Those who are saddened by the wild chaos brought about in American higher education by the elective system may find a chilly comfort peculiar to *laudatores temporis acti* in the reflection that the Romans too knew something of this helter-skelter way of learning. At least this is the impression one gains from a passage in Aulus Gellius. In 1.9.8-12 he neatly describes for his time the shallowness of discrimination, the childish desire to eat all cake and no bread, which characterize followers of our curricula to-day:

Haec eadem super Pythagora noster Taurus cum dixisset, "Nunc autem", inquit, "isti qui repente

pedibus inlotis ad philosophos devertunt, non est hoc satis quod sunt omnino ἀδελφοί, δούλοι, ἀνεμύτρηται, sed legem etiam dant qua philosophari discant. Alius ait, 'Hoc me primum doce', item alius 'Hoc volo', inquit, 'discere, istud nolo'. Hic a Symposio Platonis incipere gestit propter Alcibiadae comissionem, ille a Phaedro propter Lysiae orationem. Est etiam", inquit, "pro Iuppiter!, qui Platonem legere postulet, non vitae ornandae, sed linguae orationisque comendae gratia, nec ut modestior fiat, sed ut lepidior". Haec Taurus dicere solitus, novicios philosophorum sectatores cum veteribus Pythagoricis pensitans.

WABASH COLLEGE,
CRAWFORDSVILLE, INDIANA

LEVI ROBERT LIND

GLADSTONE AND THE ROMAN POETS

In December, 1891, Mr. and Mrs. Gladstone, with George Armistead and John Morley, went down to Biarritz. Morley made some notes on their conversations at this time, which he gives in his *Life of Gladstone*, 3.481-482 (Three Volumes. New York, Macmillan, 1903). On Saturday, January 2, 1892, among other topics they touched upon the Latin poets. Mr. Gladstone asked:

... Would you place Virgil first?

J. M.—Oh no, Lucretius much the first for the greatest and sublimest of poetic qualities. Mr. G. seemed to assent to this, though disposed to make a fight for the second *Aeneid* as equal to anything. He expressed his admiration for Catullus, and then he was strong that Horace would run anybody else very hard, breaking out with the lines about Regulus <Carmina 3.5.49-50>—

'Atqui sciebat quae sibi barbarus
Tortor pararet;' etc.

MACMURRAY COLLEGE,
JACKSONVILLE, ILLINOIS

MARY JOHNSTON

THE IDES AND THE GARDEN

Dr. Eugene S. McCartney has discussed in various articles in *THE CLASSICAL WEEKLY* matters of weather lore among the Greeks and the Romans, relating to the seasons and the farming operations proper to them (compare e. g. The Folk Calendar of Times and Seasons, 16.3-7; The Plant Almanac and Weather Bureau, 17.105-108). He often adduces parallels from American traditions. The old folk calendars in this country, based on the movements of the moon and the stars and especially on the phases of the moon, with additions from bird lore and plant lore, now have gained additional dating points from Church or civil calendars. In this part of the country, for instance, certain annual festivals, whether fixed or movable, have gained recognition in the gardener's calendar. One hears of planting sweet peas on St. Patrick's Day, or of planting potatoes on Good Friday. An old farmer used to say that the corn should be "knee high by the Fourth of July" if it were to mature before frost (it is usually higher). Now a date from Roman history seems to have worked its way into the local planting calendar, for last Spring a student in one of my classes reported that, when a "practice teacher" in one of the Schools of this city had asked a class what they knew about the Ides of March, a small boy answered promptly, "It's the day you plant potatoes!"

MACMURRAY COLLEGE
JACKSONVILLE, ILLINOIS

MARY JOHNSTON

ROMAN AND RUSSIAN RESTLESSNESS

The restlessness of the Roman spoiled by prosperity Lucretius describes in a famous passage (3.1057-1067):

... ut nunc plerumque videmus
quid sibi quisque velit nescire et quaerere semper
commutare locum quasi deponere possit.
Exit saepe foras magnis ex aedibus ille,
esse domi quem pertaesumst, subitoque <revertit>,
quippe foris nilo melius qui sentiat esse.
Currit agens mannos ad villam praecipitanter,
auxilium tectis quasi ferre ardentibus instans;
oscitat extemplo, tetigit cum limina villae,
aut abit in somnum gravis atque oblivia quaerit,
aut etiam properans urbem petit atque revisit.

An excellent parallel to this passage is furnished in An Ambassador's Memoirs, by Maurice Paléologue (last French Ambassador to the Russian Court), translated by F. A. Holt (New York, George H. Doran Company: undated.) Discussing the Russian of the old régime M. Paléologue states (2.102, under date of Wednesday, November 10, 1915) that a strong instinct of the Russian nation is nomadism:

... In the case of Russians in high society, the passion for travel is only an expression of their moral unrest, and the impulse to avoid ennui, and escape from themselves. With many of them this passion becomes a mania, a kind of itch. Their departures are always sudden, unexpected and motiveless; it is to be supposed that they yield to an irresistible impulse. As they cannot now <1915!> go west, they go to Moscow, Kiev, Finland, the Crimea or the Caucasus—and come back almost at once....

MACMURRAY COLLEGE,
JACKSONVILLE, ILLINOIS

MARY JOHNSTON

SOPHOMORES AND QUINTILIAN

A class of students in a course on Roman life had to write a paper on education, ancient and modern. They were to read certain portions of Quintilian's first book, in translation, and to discuss his ideas in the light of modern theories of psychology and education as set forth in their courses in psychology and in the theory of education. I quote here briefly from papers by three Sophomores:

... When one reads <Quintilian>, there comes an undeniable realization of the fact that he was extremely sensible, tolerant, and far ahead of his day. Yes, it was not long ago when we could say that he was far ahead of ours!....

On the whole, I think we may say that Quintilian was a very modern gentleman in his views upon education. Some of his ideas are even advanced for some people of our own times. For instance, there are still people who believe in corporal punishment for pupils.

Quintilian's aim in writing the *Institutio Oratoria* as stated by him in that work is to describe the education of the perfect orator. In his keen analysis of the system of carrying out that education are inculcated the essential ideas of our modern psychologists in the application of psychology in the classroom. To realize that two thousand years ago the psychology of the schoolroom was so thoroughly understood is a revelation which should lower the estimation in which modern psychologists hold themselves.

MACMURRAY COLLEGE,
JACKSONVILLE, ILLINOIS

MARY JOHNSTON